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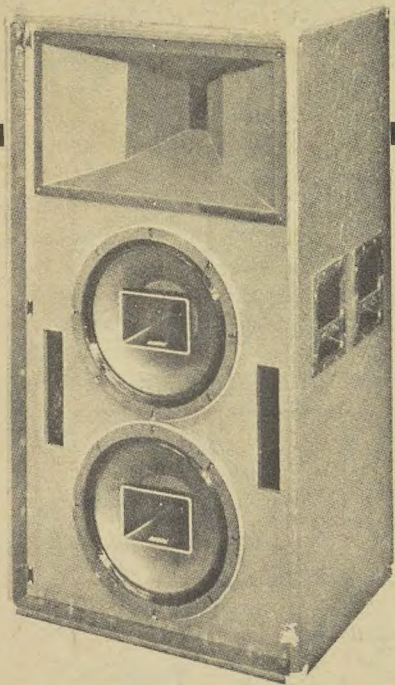
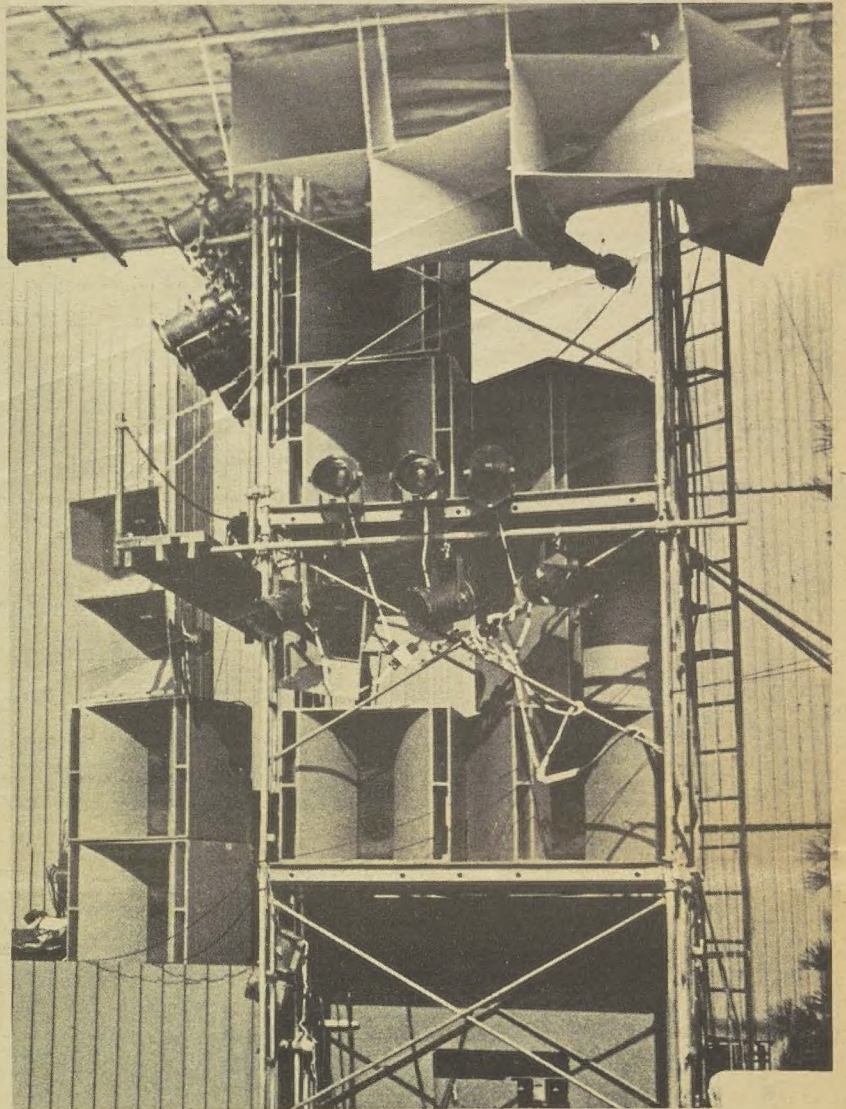
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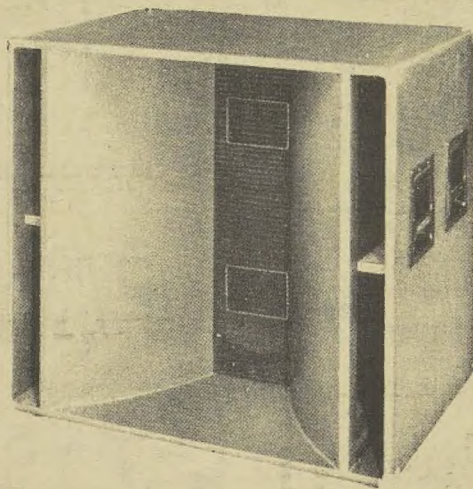
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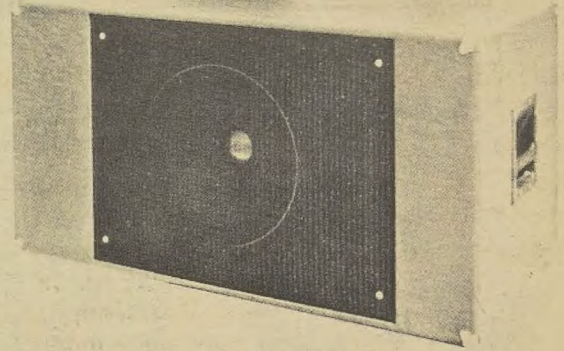
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Vol.3

No. 8

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Each issue of IT'S ONLY ROCK'N'ROLL goes faster. A subscription will guarantee a copy each month. Only \$6.00 for 11 issues. (\$10.00 for overseas).

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**DECEMBER 4**

Dennis Wilson, drummer and vocalist of The Beach Boys, born in 1944. It was his addiction to surfing that gave the Beach Boys their initial identity.

**DECEMBER 5**

Little Richard (Richard Penniman) born in 1932. He recorded a run of hits including "Tutti Frutti", "Long Tall Sally", "Lucille" and "Jenny Jenny" from 1955 'til 1959, when he retired into the church for a number of years. After a brief comeback to rock'n'roll in the late '60s he returned to the church renouncing rock'n'roll as "evil".

John Cale born in Wales in 1940. Met Lou Reed in 1964 and began The Velvet Underground with Cale on bass, viola and organ. He quit in 1968 to go solo and produce. His most recent Lp is *Sabotage/Live*.

**DECEMBER 6**

Altamont where Meredith Hunter was killed by Hell's Angels during the Rolling Stones Free Concert at Altamont Speedway in 1969. As the extreme opposite to the Woodstock Happening months before many feel that Altamont was the proper event to cap the strife-ridden Sixties.

**DECEMBER 10**

Otis Redding killed in 1967, together with three of the Bar-Kays, when their plane crashed into a frozen lake in Wisconsin, after leaving Cleveland, Ohio.

# It's Only Rock'n'Roll Takes 5

Well, it's that time of the year again kiddies when we go into hibernation for a month. We won't be publishing a January issue due to the fact that we need some time to open our Christmas presents and count all the Reader Polls for 1980's Best Of. Be sure you fill yours out and send it in before December 25. See ya' February 7, 1981! P.S.: Watch for a supplementary in January.

# ROCK OF AGES



**DECEMBER 8**

Jim Morrison born in 1943. Morrison, who died in Paris in 1971 and is now wanted for Resurrection, was the "Lizard King" poet and singer of the Sixties underground scene with his group The Doors.

**DECEMBER 11**

Sam Cooke shot three times in a Hollywood motel, in 1964, by a woman he was allegedly trying to rape. He wrote "Twisting The Night Away", "Cupid" and "You Send Me" among others.

**DECEMBER 15**

John Hammond born in 1910. Famous supporter of jazz through the Thirties, he finally became A&R at Columbia Records, signing Aretha Franklin, Pete Seeger, Bob Dylan and Bruce Springsteen.

Alan Freed born in 1922. He coined the phrase "Rock'n'Roll" and helped change history forever.

**DECEMBER 18**

Keith Richard born in 1943. Teamed up with Mick Jagger, when both were in their early teens, to play R&B and rock'n'roll. Later formed The Rolling Stones. The rest is history.

Professor Longhair (Ron Byrd) born in 1918. One of the greatest influences on New Orleans' rock'n'roll, the Prof's piano style can be felt in the work of Fats Domino, Little Richard and Lloyd Price. He died last year never attaining the recognition he deserved.

**DECEMBER 20**

Bo Diddley (Elias McDaniels) born 1928. Famous for the Bo-Diddley beat (shave-and-a-haircut rhythm). Wrote classics like "Road Runner", "I'm A Man" and "Bo Diddley". Bo's still a good draw at Oldies events.

**DECEMBER 21**

Frank Zappa born in 1940. Leader of the famous Mothers of Invention, first discovered Captain Beefheart. One of the classic rock innovators. Latest disc is *Joe's Garage Part 2*.

**DECEMBER 25**

Alice Cooper (Vincent Furnier) born in 1945. After changing his band's name from The Nazz (not Rundgren's band) to A.C. they were discovered by Frank Zappa and signed to his Straight Records label. Their first big hit was "I'm Eighteen", followed by the perennial anthem "School's Out". Alice was one of the few exciting things happening in the dull Seventies.

**DECEMBER 26**

Phil Spector born in 1939. Creator of the "wall of sound" in his productions of The Crystals, The Ronettes, Ike and Tina Turner

# CONTENTS

(Cover Photo by Robbin Cresswell)

ROCK OF AGES	3
FAN MAIL/BLACK MAIL	4
JUMBO	5
THE ROMEOS	6
WHITESNAKE	7
ANY TROUBLE	8
XTC	9
MOON MARTIN	10
DAVID'S DUSTY DISCS	11
HEART OF THE CITY	12
VINYL HABITS	13
IN CONCERT	15

★ Talk about heavy metal! These guys are the local Led Zep and may just run over Heyoka in our opinion poll.

★ L.A. is where this band is from and they're not just looking for some Juliets' e'her. They're out on the balcony searching for rock'n'roll gold.

★ David Coverdale claims this group ain't another Deep Purple clone, but he's right when he says that Whitesnake has crawled to the top of the heavy metal heap.

★ If you like Elvis Costello, you'll like this band.

★ Say that you're lost in the Black Sea and have only one album to take along. What would it be? Find out why many would prefer the new XTC.

★ "Rolene" got him off to a hot start and he's bringing rock'n'roll back to AM radio.



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## WHERE TO FIND US

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Discount Records, Inner Sanctum, Music Express, Pickers Paradise, Raul's, Record Town, Sound Warehouse, TNT, Willy's Guitar Shop, Zebra Records

### SAN ANTONIO

Abbey Road, Alexander, Apple Records, Audio Concepts, Big Al's, Caldwell Music, The Castle, The Castle Club, Chelsea Street Pub, Chris Madrid's, Crystal Pistol, Custom Hi-Fi's, Dante's Pizza, Delview School of Guitar, Drum City, Dyer Electronics, Flipside, Great Gatsby's, Greenhouse, Halfprice Books, House of Jeans, Incarnate Word College, Malibu Gran Prix, Music Express, Musicland's, Pro Musician, Record Hole, Record Town's, River City Music, Razzle Dazzle, Rock Around the Clock, San Antonio College, Silvey's Music (Univ. City), Skipwilly's, Sound Idea, Sound Warehouses, Stereo International, Scholtzsky's, St. Mary's Univ., Tiffany's, Trinity Univ., Trucker's Gen. Store's, Walton's Bug-gy Works

### SAN MARCOS

Discovery Records, Magic Coin, Flipside, Sundance Records

### AN OPEN LETTER TO THE NEW OWNERS OF KMAC-KISS

Over the past month I've heard some strange music on your radio stations — XTC, Talking Heads, Vapors, Split Enz — and all I can do is applaud your efforts so far. KISS (and KMAC) needed the change — heavy metal shouldn't be killed off completely, but new music like the Talking Heads should be played more.

San Antonio has long needed a radio station like KLBJ in Austin. I'm heartened to see you supplying concert information, but how about a concert line with Austin shows as well as local ones?

It would be nice to hear the King Biscuit Hour and other such quality programs on KISS as well.

There are still some problems — particularly late at night, when Joe Anthony sleeps on the air (does he ever *not* play album sides?) but most of the shows I've caught are varied and interesting — not too much wham-bam-thank-you-mam grunt rock.

On the whole I'm impressed. I never expected so large an improvement in your format in such a short time. All I can hope is that you continue to get better.

—A New Fan/S.A.

### AN OPEN LETTER TO KONO

During the past few months I've been diligently listening to your station because you have infinitely superior programming. I love real rock'n'roll, especially oldies like Elvis, Buddy Holly, the Drifters, etc. that's why I never turn my dial from KONO.

The only thing I dislike about your station is that lately you're starting to play *some* new songs that you can hear on any other station. You even play a bit of disco, which I can't bear. Suddenly you are proving once again that you don't have a firm opinion of your format. Believe me rock'n'roll oldies shows are unique and you've got a good thing going by playing *only* that music. Don't abandon an audience you've already spent time cultivating.

—J.P. Richardson/S.A.

P.S.: Could you announce who the songs are by after you've played them?

## Rock'n'Roll Bond Election

"We never get any good concerts here in SAI!" How often have you heard that old song and dance? The truth of the matter is that since the Municipal Auditorium fire back in January of 1979, SA concerts have

been largely confined the Arena (top-name acts guaranteed to sell big) and small clubs (local bands or new acts trying to establish themselves). For any musical acts that fall between these two extremes (i.e. the vast majority) we've been forced to burn our little gas guzzlers up to Austin. This costs us gas, money, time, convenience, pride, and sometimes even the chance to see the show itself, as we often may not even hear about it until it's over! We're as mad as hell, and we aren't going to take it any-more!

And guess what, folks? We may not have to. SA City Council has authorized a bond election to furnish funds to rebuild ol' Municipal and provide it with a new (and improved) sound system. At long last! There's just one small catch: it's an *election*. It's scheduled to take place in April.

And your vote is needed if the election is to pass — already there is talk that it won't — that many people feel it isn't worthwhile to rebuild the Municipal. We concert-goers know better, and this is the only way to get our voices heard and change this situation. If we can't collectively get off our asses and vote, we have no right to bitch about our predicament.

## IT'S ONLY ROCK 'N' ROLL'S Third Annual Reader's Poll Ballot 1980

If you didn't vote for Carter, Reagan or Anderson, maybe you'll cast your ballot for your favorite rock star. Results in February.

### THE CATEGORIES

1. Best new artist or group. ....
2. Best female artist. ....
3. Best male artist. ....
4. Best group. ....
5. Best songwriter. ....
6. Best single record. ....
7. Best album. ....
8. Best local act. ....
9. Best concert. ....
10. Disappointing album. ....
11. Disappointing concert. ....

December 25, 1980 deadline.

Mail to P.O. Box 5629, San Antonio, TX 78201

## IT'S ONLY ROCK'N'ROLL BACK COPIES

Now is your chance to get any back issues of *IT'S ONLY ROCK'N'ROLL* that you might have missed. Besides articles and interviews, each is filled with action concert photos, record reviews and more. Each back issue is 75¢ each. Please check below the issue(s) you want, clip it out and send it in. Or send it

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# 4—Patti Smith, Nick Lowe, Heart

# 5—AC/DC, Yesterday & Today, Patti Smith pt. 2

#10—Steve Martin, Godz, Ramones, Kiss

#11—Judas Priest, Police, Rush, Angel

#16—Battle of Bands, Devo, Bruford

#17—Joe "King" Carrasco, B-52s, Rockpile

#18—Riot, Axe, Crazy Cavan

#19—Scorpions, Point Blank, Roky Erikson

#20—ZZ Top, '79 Opinion Poll, Kenny Loggins

#21—Rush pt. 1, B.B. King, Rick Derringer

#22—Rush pt. 2, Christopher Cross, John Cale

#23—Mahogany Rush, Van Wilks, The Beat

#24—Triumph, Grace Slick, 999

#27—Fleetwood Mac, Utopia, Sir Douglas

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#28 — Graham Parker, Michael Schenker

The Lotions



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COMING IN

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# JUMBO — TEXAS-SIZED ROCKERS

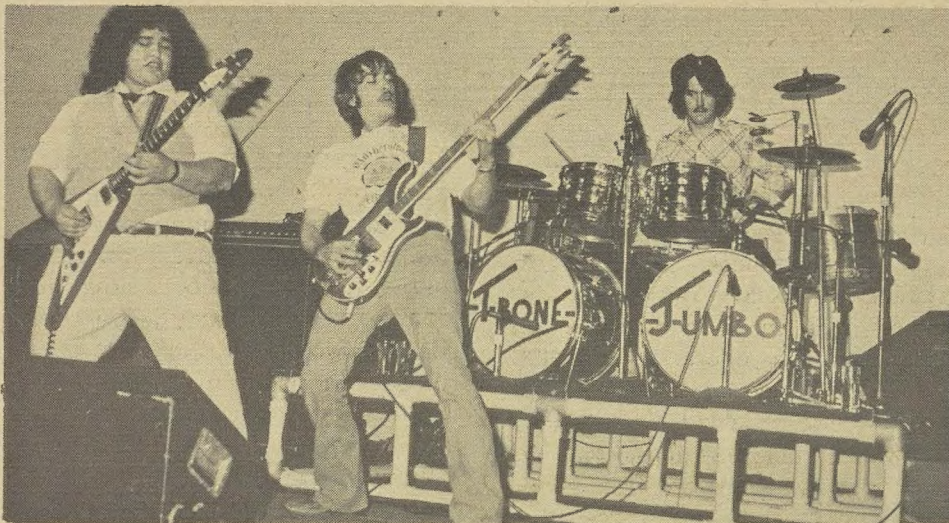


by Wendy Carson

Jumbo is a rockin' San Antonio-based trio: guitarist/vocalist Jim Sweetwood, drummer Steven "T-Bone" Bland, and bassist Homer Dreslin. I met Jim and T-Bone at a party the night before their November 6 Skipwilly's set, opening for The Romeos. Previously performing under such names as The Sweetwood Brothers and Chariot, according to Jim, "Jumbo's been our most successful venture." Between glasses of punch generously spiked with Everclear, Jim and T-Bone (both who are in their mid-20's and who have been playing professionally since their pre-teens) spoke with me about their band —

**Jim:** We've got two records: "Don't Hold Back"/"Thunder Thighs" and "Silver Bay"/"Classified Love". We're the only local rock band to have two records on the rotation at KISS. I took the first record to Joe Anthony and Lou Roney, and they thought it was some pretty decent stuff. Just recently we had another record, and KISS-KMAC picked it up. We definitely thank KISS-KMAC for helping us achieve the status that we've achieved here in SAI

We won the KTSA-KTFM Rock Search this year. (Heyoka) didn't participate, and KISS-KMAC took it upon themselves to have a midnight Battle of the Bands featuring Jumbo and Heyoka, and more people called in for Jumbo.



by Clyde Kimsey

## Move Over Heyoka!

(T-Bone and I) met at a party a long time ago (when) I was in another band, and we'd lost our drummer. We've been together since, about seven years. We've gone through some changes (with) several different bass players, (including) Homer, who has been with Jumbo for quite a while. Actually, the nucleus of Jumbo — the writing and the music — is me and T-Bone. He was introduced to me as T-Bone.

**Jim:** Some people that see the band, call me Jumbo because I'm the biggest member. T-Bone and this guy that was helping us (financially) suggested that the sound was so big that we should name the band after the sound. So this investor thought we ought to call it Giant or something, and they struck upon Jumbo.

I write all the music that we play, and I arrange (it) with a lot of help from T-Bone. It's straight-ahead rock, a cross between AC-DC, REO Speedwagon, and ZZ Top, with some thought-out melody lines. It's real strong material: appealing, but heavy — like Zeppelin.

**T-Bone:** We're trying to create a nice happy feel, but with the heaviness of modern rock.

**Jim:** Once in a while we'll throw in one of our own arrangements of a cover tune, but 99% of the time we do nothing but Jumbo. A lot of the clubs here in south Texas demand three or four sets whereas we just do a concert show. So we wait to open up for people like Black Oak or Buddy Miles.

I like to listen to a lot of rhythm and blues when I'm very mellow, and when I'm feeling real good I listen to what's hot on the rock charts like Judas Priest, AC-DC. I was raised on classics. Me and Bone both like to listen to Big Band. As long as it has a good beat, me and T-Bone will listen to it.

**T-Bone:** When I'm in a mellow mood I like classical music: Tchaikovsky, Debussy; when I'm feeling real frisky I like to listen to Queen or Zeppelin; when I'm trying to do some work on my skins I listen to something real rhythmic, laid-back like hot blues. I've been educated on a great many different types of music and there are certain moods for all of them.

We've got well over an album's worth of material to do. What we're striving to do is record it, but produced by us, so that we're in complete control. If we can successfully get the production, planning the execution, and the final product all under one roof we can have a very interesting album, not to mention a rousing one.

**Jim:** We have our own label called Operator Records. Before that we were with an outfit from California called Swinging Records. We've been having some dealings with Casablanca, though nothing's jelled yet.

... and what of the future? ...

**Jim:** For now, we're pretty happy with Jumbo, with ourselves and the way we work together. — RNR

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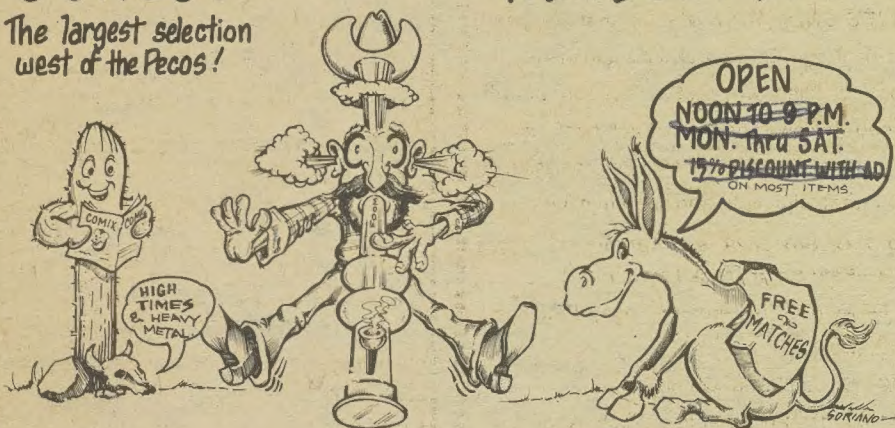
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# THE ROMEOS ROCKIN' HEARTBREAKERS

by Wendy Carson

"The Rock and Roll and Love and Death & Wild Sex and Drugs Party. That's where we're at right now." — Dony



by Clyde Kinsey

## Rock & Roll & Love & Death at Skipwilly's

Dony is Dony (drums) Wynn: Romeo. His fellow Romeos are: Dan "Deef" Diefenderfer (guitars), Jerry Honigman (vocals, guitars), and David Schwartz (bass), whom are all from Alexandria, Louisiana, except for David, who's from Brooklyn, New York. I spoke with Dony, Deef, and David during the aforementioned party, given by friend and promoter Colleen Puente to celebrate their first LP *Rock and Roll and Love and Death*. Attending the "til dawn" bash held the night preceding The Romeos' November 6 Skipwilly's gig were members and crew of The Romeos, members of opening band Jumbo, ladies from Baby Doll's, and gentlemen from LaBare and Eden as well as good friends.

The Romeos is the first real band experience for studio musicians Jerry and Deef. Dony has worked with Robert Palmer; David was John Hall's bassist during the M.U.S.E. concerts; and, Bootsie has done work with Petula Clark. Among other things, The Romeos and I discussed their record, produced by Toto's David Paich. — RNR: How did you choose your band name?

Dony: A waiter at a restaurant in Alexandria named Rodney always used to come to the table and say, "When in Rome, do as the Romeos do," so we took it from there. Also, in the record racks we're between Rolling Stones and Ronstadt, so consider the traffic!

RNR: How well is your album selling? Dony: It was released the second week in September, and for a first time around band we're selling well. We've done well enough to lay a good foundation in the company and certain regions to be guaranteed a second record that we'll record in February or March.

RNR: How did you come across David Paich?

Dony: I'd been playing in a lot of bands with Bobby, (Toto's) singer. He's the one who got me to move out to California, and I was living with (him). After we had done eight demos, Jerry and I went back out, and David kept saying, "Good band." Then we started talking with CBS and

one thing led to another. We had talks; the talks were good, so we said, "Go for it!" Plus, he had a good track record. He wanted some influence, but he wanted to capture us as we were; that's what we wanted.

Deef: Ww were kinda lucky with Dave thinking the way he was.

Dony: We changed his mind about the way he would approach things. Toto's very produced, and I think you'll hear on their new record that they sound a lot like us. We made him get back to the more basic things, which is what we're trying to do.

Deef: They recorded all live tracks just like we did.

Dony: We did all of our stuff live in the studio. Most of it was first-take stuff.

Deef: It's just a real raw energy feel that we try to get, and we do.

RNR: In concert, what kind of material do you do — just your own stuff?

Dony: Yeah. Well, we do a couple of things: one by Dr. John and one by The Meters. We do a Beatles thing, — a couple of obscure songs.

RNR: I think your music is reminiscent of the *Some Girls* album.

David: I think the album — the Stones' thing — is a little more prominent that it is now. There's that influence...

Dony: But it still is us. I could compare it to a lot of things, but it's us. It has influences from a lot of people: the B-52s, Talking Heads, Peter Gabriel, James Brown, David Bowie, The Rolling Stones, The Beatles. I like synthesizer music: Jean-Michel Jarre, Wendy Carlos.

RNR: What's the worst part of touring?

Dony: I like all of it.

Deef: The phone ringing with a wake-up call.

David: Dony — his police megaphone. He uses it at full volume on the bus. We tried to take it away from him and throw it out the window.

David is the newest member.

RNR: When did you join?

David: Tomorrow. Kenny Gradney has been playing bass with them, and had to leave a little while. I'm just cover-

ing for him, actually. Kenny needed someone he knew could do the job, and I could do it, I guess.

RNR: How does your bass style differ from Kenny's?

David: I'd rather not think about how someone else plays it because if I do then it's hard for me to play from the heart. Although there are times when you have to; like when I played with Henry Gross. He'd had that hit single "Shannon". He wanted — and rightfully so — for me to play that bass line, so I played that because it was an integral part of what people knew about the tune. Normally I'd rather not hear the records.

RNR: What's the song "Tim Sidekick/Angel-5" about?

Dony: Personal question. It's about a good friend of ours who's off to the left; he's "Sidekick". We were in a Japanese restaurant one night, drinking Mai Tais, and he was calling the waitress Angel-5. So while we got drunker and drunker, Jerry pulled off a napkin and started picking out sentences that he would say, and write them down. So everything that's in that song is a sentence that he uttered.

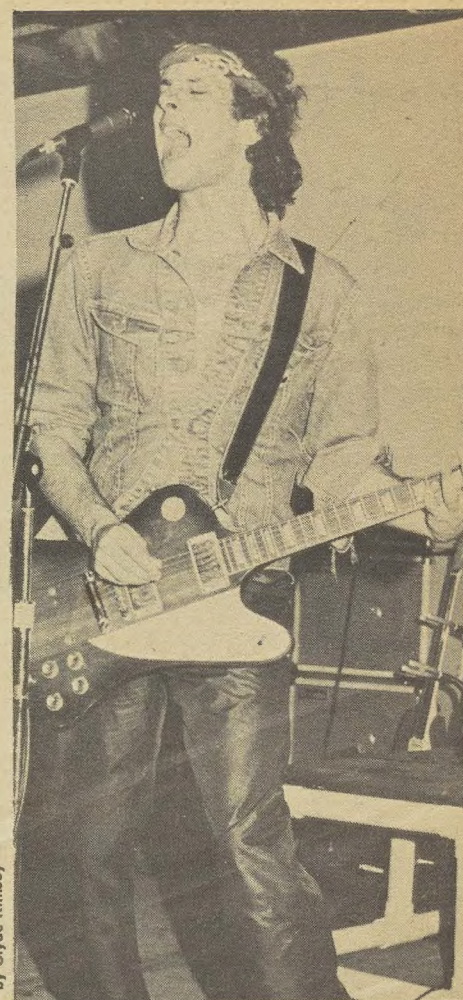
RNR: What is the next album going to be like?

Dony: It's going to be us now. I don't think we're ever going to be anything you can put a label or tag on — just us. New influences come in and just add color.

RNR: What do you want to accomplish in the future with the band?

David: I want to buy a football team.

Dony: Yeah, we're gonna buy the Saints. I wanna be satisfied and happy with the music. I want to please ourselves and grow. I particu-



by Clyde Kinsey

Jerry Honigman

larly want to get into production. Jerry and I are working on a solo effort right now.

The following night The Romeos gave San Antonio a dose of Rock & Roll & Love & Death, blending rock, reggae, and rhythm. Following the show, they continued the party at Mi Tierra, then again hit the tour trail, promising to be back because — according to Dony — "We love Texas."

— RNR

## IMPORTS ★ IMPORTS ★ IMPORTS

AC/DC — 'High Voltage'

AC/DC — 'TNT'

AC/DC — 'Dirty Deeds'

AC/DC — 'Let There Be Rock'

Budgie — 'Power Supply'

Black Sabbath — 'Live At Last'

Electric Sun — 'Earthquake'

Judas Priest — 'Best Of' (pic disc)

Ozzy Osbourne — 'Blizzard of Ozz'

Ozzy Osbourne — 'Mr. Crowley' (Live 12" EP)

Scorpions — 'Taken By Force'

Scorpions — 'Virgin Killer' (original cover)

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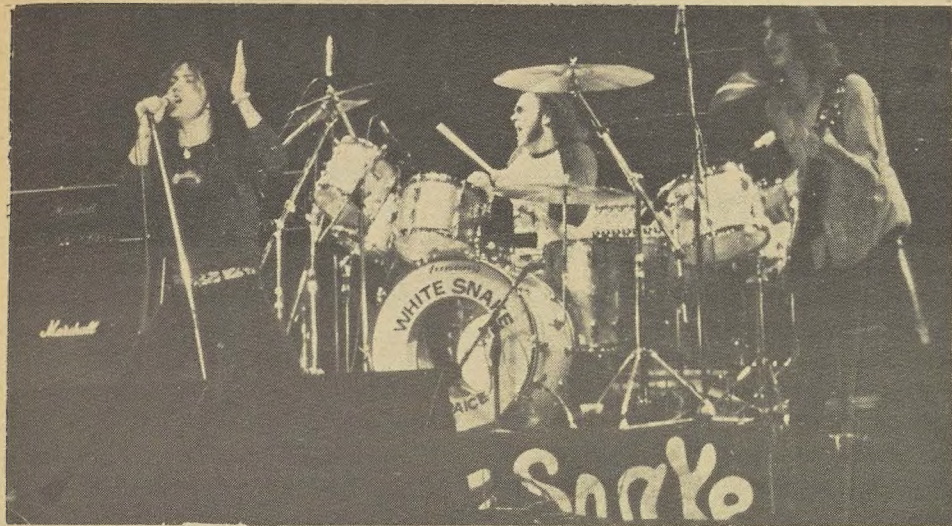


## IT'S ONLY ROCK'N'ROLL

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... why not, you deserve it!





by Clyde Kinsey

by David Arthur

Some of you young ones out there might remember a band named Deep Purple. I'm sure all the old folks do. Well, they broke up a long, long time ago and went their separate ways — which turned out not to be so separate, at least for three of them.

For lo and behold, there is now a group called Whitesnake, and it is composed of three ex-Purple people. (No, not people who are colored purple). One of these three, David Coverdale, is the lead singer and co-founder of this English musical ensemble.

Coverdale was the last lead singer Purple had — and was their best, even though he entered in aftermath of their glitter days.

As frontman for Whitesnake, Coverdale is impressive. He doesn't dominate the stage, but there's no denying your awareness of him, even when he's not singing.

Coverdale formed Whitesnake in '77, with ex-Free guitarist Micky Moody. The band's name came from a song Coverdale had written for a

solo album. The two then recruited guitarist Bernie Marsden, and bassist Neil Murray. The keyboards and drums spots fluctuated for awhile until John Lord stepped in on the former, and Ian Paice on the latter. Both were former co-horts of Coverdale's in Purple and I swear that's the last time I'm going to mention Purple because it has nothing to do with Whitesnake and Whitesnake doesn't sound like anyone but themselves and . . . you get the point.

After Coverdale left his old band in '76 he found it extremely difficult to get out of various contractual obligations that his involvement had committed him to. "It was like getting out of a corporation. I could do studio sessions, but nothing live, which was a drag.

"Micky and I made an emotional commitment to each other because we wanted to start a group together. This was right after I left Purple, and I was lucky Micky waited around for me," he said.

## Whitesnake

Coverdale admitted his old band still hangs over him like a shadow. "Over in Europe, the reunion rumours are almost fact. It's on national radio and everything. People take it very seriously. It gets distracting and it could be that way over here too, if the rumours are as common.

"If Purple got back together, it'd be for the money, which I don't think is a good reason. I don't see the need for it," Coverdale said.

Coverdale also commented on the bogus band that is currently touring under the Deep Purple's name and said that legal action had been taken.

"I've heard they're still playing small gigs. They'll just end up in jail if they don't stop," he said.

Coverdale elaborated on the band's changes in personnel, noting that he "had wanted Ian from the first, but there were rumors that Bad Company wanted him. He kept delaying, so I said fine, and used session people. Finally he got sick of waiting and joined.

"We had a very good drummer before Ian, but he wasn't a rock drummer. Things weren't working out, and ironically, Mick Ralphs (Bad Co.) caught a show of ours and told us that he had seen Paice one night, and that he had been muttering about us that 'they're great. They're incredible'. So, when we found out he like us that much we went ahead and asked him to join" Coverdale said.

Coverdale also admitted that recognition problems have been a factor in this, their first American tour.

## HEAVY METAL POISONING

"Over in England we're huge. It's quite different for us to come over here and open up for Jethro Tull, and I think we're doing very well.

"But recognition is a problem everywhere when you're starting. You have to overcome that with tours and such. I think we'll do well over here" he said.

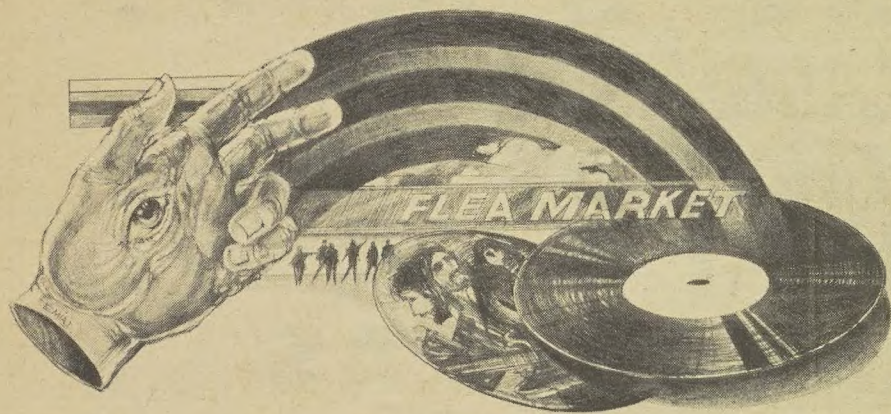
Coverdale was not specific on what direction he wanted the band's music to take. He terms Whitesnake's music "progressive blues" and is responsible for most of it, either writing or co-writing all of nine songs on the band's new Lp, *Ready An' Willing*, which includes their first American single, "Fool For Your Loving".

Coverdale did admit, however, that no matter what direction the future holds, he "just wants to get better."

"I have no set ideas about writing — I don't take an approach to it. I just try to capture a mood or a feeling.

"I write about experiences — my own and observations of others. Touring shows me a lot to write about. Each tour sets me up for the next album" he said.

Coverdale is very confident about what the future holds for Whitesnake, and well he should be. Their's is a unique sound, that is at least different from all the heavy metal excess of their competition. The band has two new albums ready. The first one will live and entitled *Live in the Heart of the City*, while the second one is as yet not named. It will be a studio set. — RNR



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24	25	26 ← Heyoka →	27
31 Celebrate New Year's Eve with Van Wilks — Happy New Year!			



## ANY TROUBLE



### ANY TROUBLE — CAN BALD MEN WITH SPECTACLES BECOME STARS?

ANY TROUBLE come from the North of England, write great songs and have their first album, *Where Are All The Nice Girls?* released by Stiff America at the end of November.

Back in February, ANY TROUBLE were to be found playing pub gigs in the suburbs of Manchester: a wet industrial city in England's north, home of the Hollies. Discovered by Stiff's roaming talent spotter on a Saturday night it took only six days for Stiff to release the first ANY TROUBLE single: "Yesterday's Love".

Plucked innocently from obscurity, the bewildered foursome were thrust into a studio with John Wood,

producer for Richard and Linda Thompson, Fairport Convention and Squeeze. Just a few weeks later Stiff exultantly released *Where Are All The Nice Girls?*, their first album which Clive Gregson, the band's singer and songwriter, described as: "Ten slabs of unrequited love."

London's Melody Maker unashamedly thrust ANY TROUBLE into the spotlight by putting the band on the front cover of their paper and describing the album as the best Stiff record since Elvis Costello's *My Aim Is True*. Clive Gregson's uncompromising attitude in the world's most sycophantic business was printed in huge headlines: "I just can't stand all those bloody electronic bands: 20 synthesisers and a robot on wheels — it's bollocks." Heads were turned and knives were sharpened.

Undeterred ANY TROUBLE toured England, Europe and New York (Stiff Stiff Hurrah where they opened every night for a different Stiff act) before joining four other Stiffs for the Son of Stiff tour which, after 47 dates in Europe, comes to America in December.

*Where Are All The Nice Girls?* is crammed with catchy melodic songs. In addition to nine of Clive's excellent tunes there are immaculate cover versions of Springsteen's "Growing Up" and Abba's "The Name of the Game", neither of which can be found on the European album.

Live ANY TROUBLE can deliver any one of the songs on their album and have an entire repertoire of unrecorded classics to choose from. ANY TROUBLE feel that the good

looks of Robert Palmer and the fashion awareness of David Bowie are totally irrelevant to their success.

ANY TROUBLE: Obscure facts and irrelevant information.

Clive Gregson: Lead vocals, guitar. Clive once worked in the dole office. Will Birch and Richard Thompson are two of his favorite songwriters

Chris Parks: Lead guitar, vocals. Chris used to work for Manchester's leading record store and always stands on his toes when he plays.

Phil Barnes: Bass, vocals. Phil is moderately handsome and used to work in the store with Chris.

Mel Harley: Drums. Mel is a "retired art student."

Discography:

The Last Compilation (One track "The Hurt") Use 3

Where Are All The Nice Girls? Use 6

### Concert Guide AUSTIN

12/8 — Charlie Daniels/Armadillo

12/11—Guy Clark/Opryhouse

12/12—X/Duke's Royal Coach Inn

12/12 & 13—Nighthawks/Soap Creek Saloon

12/14—Thin Lizzy/Code Blue/Opryhouse

12/15—Johnny Van Zandt/Club Foot

12/16—New England/Club Foot

12/19 & 20—Fabulous Thunderbirds/Soap Creek Saloon

12/30—Jerry Jeff Walker/Armadillo

12/31—(Armadillo Closeout) — Commander Cody/Asleep At The Wheel/Dillo

### SAN ANTONIO

12/10—Kansas/Alvin Lee/Arena

12/29—Z.Z. Top/Arena

1/23 — Cheap Trick/Arena

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Antone's/7934 Great Northern, Austin, Tx., 1-454-0555

Manor Downs/P.O. Drawer T, Manor, Tx. 78653, 1-272-5581

Soapcreek Saloon/11306 N. Lamar, Austin, Tx., 1-835-0509

Spotlite Productions/Austin, Tickets (Clubs Only), 1-441-9191 (Major Shows' Tickets at Jbske's)

U.T. Special Events Center/P.O. Box 2929, Austin, Tx. 78769, 1-477-6060

JAM Productions/Concert Line, 828-6351

Stone City/Concert Line, 732-8100

The concert dates and places are subject to change without notice. Please call the promoter, especially if it's an out of town show. We have listed most of the area promoters for you. All information is current as we go to press. Please do not hold us responsible for any changes.

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# XTC

by Wendy Carson

Excitingly exuberant XTC is a group of four Britons who came quite close to upstaging The Police, for whom they opened at the November 11 Austin Coliseum performance. Andy Partridge (guitar, vocals), Colin Moulding (bass, vocals), Dave Gregory (guitar, keyboards), and Terry Chambers (drums) all hail from Swindon, a town about the same distance from London as Austin is from San Antonio. They began in 1973 as The Helium Kids, and changed to XTC (short-hand for the word "ecstasy") in 1975. They have released four albums to date: *White Music* and *Go2* (import only), and *Drums and Wires* and *Black Sea*, their latest. During a break from his Saturday afternoon laundry chores, Andy called me from his New Orleans hotel (a few days after Austin); we discussed XTC, as well as his November 11 birthday —

RNH: Are you 27 now?

Andy: Yes, I'm 27.

RNH: Happy Birthday, late.

Andy: Thanks! This is the most publicized birthday of my life! It just got blown out of all proportions, and I think everybody in America has mentioned it. I got a nice cake in the face after the gig — fresh cream, too; very sticky.

RNR: I noticed that some of your fans had a banner.

Andy: Yes, that was quite surprising. They had "Parts" written on the banner; which really, I think only five or six people in the world call me that — it's a shortened Partridge.

RNR: How old are the other members?

Andy: Dave's the oldest; he's 28. Terry and Colin are 25.

RNR: This was the second time that you have played a Texas tour.

Andy: Texas is one of my favorite places. We go down well in Los Angeles, New York and Texas — so it seems to be the "Golden Triangle" there — and everywhere else seems to be rather slow.

RNR: You used the filmed light show during your performance; when did you get the idea?

Andy: Quite some time ago, actually. I was waiting in a local cinema for the film to start, and they accidentally put the leader tape up; it was very scratched. Of course, in the dark it came over us in little blips and squiggles; I thought, "Wouldn't that be great to use *that* as lighting?" There's a girl in London, Lois Hicks, who all she does for a living is scratch film any way you want it: side to side, up and down. We're actually using *that* as the light. We're also using slides of geometric patterns made by black tape. We thought it would be nice to have something that was descriptive of some of the music falling over the band, instead of standard rock & roll lights.

RNR: Do you think that you're going to be using more visual effects in the future?

Andy: Yeah. I want to try and keep 'em low key, so that people are still looking at the band. I don't want people to look away from the group, and have to look up in the air.

● 9 ● It's Only Rock'n'Roll, Dec. 1980

## DRUMS & WIRES & ROCK & ROLL



COLIN MOULDING

TERRY CHAMBERS

DAVE GREGORY

ANDY PARTRIDGE

RNR: How do you feel about touring?

Andy: I don't like it at all. I can't create when I'm not relaxed, and I get very wound up on tour. It keeps me away from my home atmosphere, which leads to relaxation, which leads to wanting to create — by writing or painting. It is like a roving prison sentence; you don't see much of the world as other people assume you do — you just see a selection of hotel rooms.

RNR: What kind of painting do you do?

Andy: Two sorts, really: either very aggressive, simple statements with bold colors or something very ornate. I prefer the simple, bold sort of painting. I like Jon Miro — the simplistic or almost childlike way he paints.

RNR: How would you describe your music?

Andy: Look at a selection of Miro paintings. Our music sounds a lot like his paintings look. It's just like 1980's music. We draw from lots of influences and sources, and we're not scared of using them.

RNR: Of all your Lp's, which one is the best intro to your band?

Andy: I really couldn't say because the band has changed over the years. I'd probably listen to the singles first because they're the most accessible things, and then start from any album inwards.

RNR: You have been quoted as saying that you are a highly optimistic person.

Andy: Incredible! I'm a "smiley" person. I know that sounds repulsive, but . . .

RNR: How do you fit in this optimism with songs like "Living Through Another Cuba", and some of these songs that are really . . . ?

Andy: Black. They're optimistic about the same. I know we're not stuck in that situation, but I think there's been very few of those sort of songs where I'm either not grinning at the situation or saying, "look, there's no way out

of it, so we might as well smile." A couple of songs are just totally shades of black — "Travels in Nihilon" (is one) — but sometimes there's lighter shades encircled by the blackness so you meet the blackness first, but if you dig down you get to a center which is very bright and optimistic.

RNR: For your first two albums you used producer John Leckie, and then

the last two, Steve Lillywhite; why did you change producers?

Andy: Basically, John Leckie's very good at getting vocal, keyboard, and very high sounds; and just for a change we thought we'd like somebody who was good with deeper sounds: drums and bass — Steve. But, looks like we need a change again.

RNR: Do you have any idea yet who you might use?

Andy: Well, ultimately I'd like us to do it, but I think we'd need a *really* good engineer 'cause we still don't know enough about studio techniques.

RNR: Do you feel now that you've got Dave in the band that there are times when you are limited in keyboard work?

Andy: No, cause Dave literally plays keyboards as well as Barry (Andrews, former keyboardist) did. It's just that he chooses to play the guitar. I think on the next album there could be some more keyboard work, also some other instruments: acoustic bass, saxophone. I think after the straight-aheadness of *Black Sea*, the pendulum may swing the other way. It could be a little more of an eclectic feel on the next one.

RNR: When do you think a next album would be out?

Andy: Probably Autumn. I'd like to work on singles the first half of the year.

As we ended our conversation, Andy — in reference to one of my earlier comments about XTC's music — added, "The most important thing you hit on is the fact that you said that if more Americans were exposed to it, they would like it." — RNR

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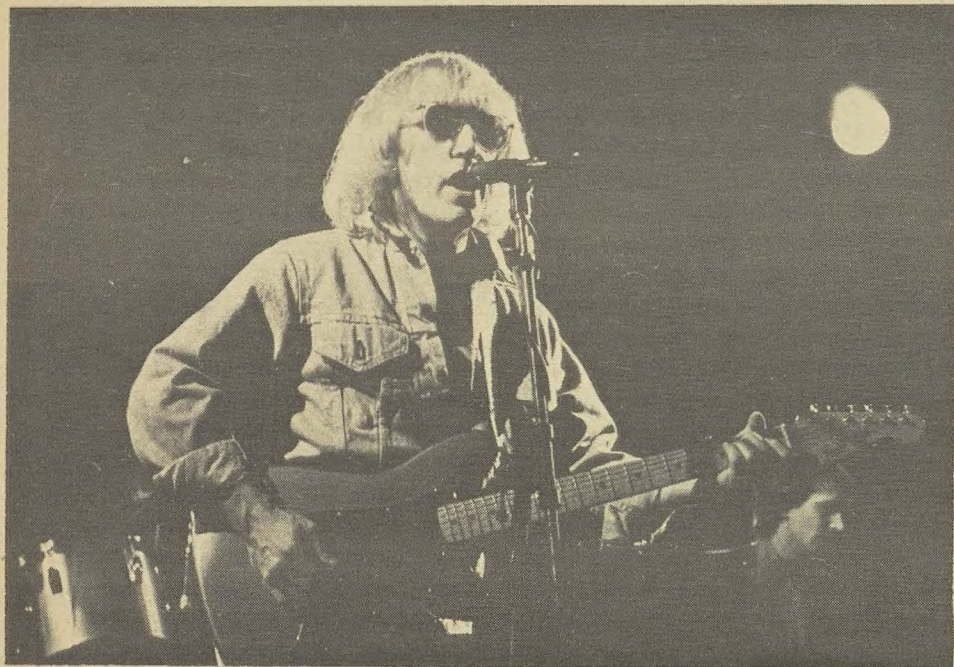
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# MOON MARTIN

## A HOT NITE IN AUSTIN



by Clyde Kimsay

by Ron Young

"I was born in a bass drum/Brought up by a guitar"

—from Hot Nite In Dallas

Opening a show for Rockpile is not a task too many bands would relish but Moon Martin and his group The Ravens (Dennis and Rick Croy, on bass and drums, keyboard player Jeff Fargus, and lead guitarist Jude Cole) blew like a hurricane through a tight sweat-drenched set of songs from Moon's first three albums. Their rockin' performance was highlighted by a tense "Hot Nite

In Dallas", a raucous "Bad Case of Lovin' You", a blistering version of "Pushed Around", a rollicking "Rolene" and Cole's performance of "Heartbreak Hotel". Their encore of "Cadillac Walk" made me suddenly feel sorry that Rockpile had to follow The Ravens. These two bands may have played the last real rock'n'roll at the Armadillo. I'm glad that I was there.

Back in his dressing room Moon Martin was still sweating from his performance but after he popped the top of a Miller beer he leaned

back for some casual grilling. He looks not unlike a rock'n'roll Woody Allen. An untypical looking rock'n'roll character — like Buddy Holly, maybe?

I asked him if his innocent face and plaintive vocal style (which belies an undercurrent of passion) was influenced by either the Everly Brothers or Buddy Holly.

"The Everly Brothers, no. Except maybe on "Dreamer" in its resignation. But definitely Holly. It's in my basic approach to rock'n'roll."

Martin had a fair-sized hit last year with "Rolene" from his second Lp, *Escape From Domination*. He's written songs that have been covered by other artists. Wille 'Mink' DeVille did Moon's "Cadillac Walk" on his own first album. Michelle Phillips, formerly of the Mama's and the Papa's recorded "Victim of Romance". And last year Robert Palmer had a worldwide hit with "Bad Case of Lovin' You". Since Martin's own version was out before Palmer covered it and is a better and more intense rendition of the tune, why didn't he have a hit with it?

"Capitol, my record company, didn't believe it was a hit at the time and they didn't push singles until a year later with The Knack, who had written into their contract that they would get company support in this manner. The Knack had a whole lot of publicity behind them, like getting Bruce Springsteen to jam with them onstage in an L.A. club."

But why doesn't Capitol get behind you in this manner by maybe getting label-mate Bob Seger (who Moon once tried to get to join in an early band of his but who, fortun-

ately for his own career, declined the offer) to get onstage with you?

"I just don't like that kind of hype. Publicity, yes, but hype, no. I'm just not that kind of guy. I'm pretty much down-to-earth like my music."

Moon has written some indelibly stamped rock'n'roll songs by himself but on his latest album he's chosen to collaborate with guitarist Jude Cole. Does the kid from Oklahoma enjoy writing with someone else?

"Not really because I throw a lot of ideas out all the time. It's okay, but it is hard to write with me because of that. Although I like working with Jude. He and I get along fine but he may be leaving to join The Records within six months. I don't know. He'll do whatever's best for his own career."

Moon's brand of rock'n'roll songs have a patented sound and feel to them. The music is driving, basic root stuff with hooks built around a fat guitar sound. Lyrically the songs are more-often-than-not about girl dumping boy and boy seeking revenge. Some critics have called Moon's style formulaic.

"I don't agree. I myself can see changes in my style. For example on "Pushed Around" from the new Lp *Street Fever*. It has a garage sound to it. And "Hot House Baby" is going in a new direction for me. Not earthshaking but somewhat different. Look at The Beatles, who were the best. Their first six albums sounded alike. It wasn't really until *Rubber Soul* that there was much difference. So I've got another three albums to go before I have to change."—RNR

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# DAVID'S DUSTY CHRISTMAS TREE

By David Frost

It's that time of year again and I can tell that you're in a state of near-panic. You don't have any idea of what gift to give to your rock'n'roll husband/sweetheart/children/grandmother/whomever.

Fear Not! I bring you glad tidings of quasi-perfect gift suggestions for a rock'n'roll Christmas.

I'll start off with an easy one . . . easy in the sense that you can't go wrong by giving a rock'n'roll fan an original Beatles Butcher Cover LP for Christmas. *Finding* one is another story, of course, but that's not my department. I'm just giving out some ideas.



Moving right along, we have here a superb example of native Texas music. This one was made in 1949 as near as I can figure. For those of you who may not know about such things, benzedrine was, and still is, a variety of speed that was favored by truck drivers and other colorful types during our parents' days.

This eminently-collectable record also goes to show, if anyone really cares anymore, that Willie and Waylon and all those guys were *not* the original country music outlaws.



There are a whole bunch of new wave buttons and badges floating around these days, and now's the time to start collecting them. They're fun to wear and may even be worth a bit of money some day. Check 'em out at Apple Records, Flipside or Inner Sanctum.



Here's an absolute necessity for you punk rockers: a ticket stub from the Sex Pistols' concert at Randy's Rodeo a few years ago. You were there, weren't you? In years to come, having seen the Pistols will be sort of an ID badge for the believers, much like "real hippies" just *had* to have been at Woodstock.

Pin this ticket stub to your nose and no one will ever doubt that you were an original punk, at the beginning, before it became fashionable. Not too many people will *care* . . . but if you're a true punk, you won't care either.

Rock'n'roll mementos are always in demand. A lock of Elvis Presley's hair . . . Keith Moon's drumsticks . . . Iggy Pop's underwear . . .



These are the very boots that Rob Halford wore on the night he decided to stomp the shit out of Peter Frampton. Frampton wasn't home that night but Halford was not to be denied. He punched a hole in Frampton's screen door, pissed on the mailbox and threw up in Frampton's swimming pool.

And who says that heavy metal doesn't kick ass?



Finally, the granddaddy of them all. Phil Spector's Christmas Album. It's really not all that rare and Warner Bros. reissued it a few years ago so you should be able to find a copy if you start looking right now. It contains twelve Xmas standards (Jingle Bells, Rudolph, etc., etc.) done up rock'n'roll style and is an absolute delight at this time of year. In the same spirit, don't forget to tune in the Backbeat Christmas Show on Dec. 23rd.

Until then, and until next year, Merry Christmas to all and to all a rockin' good night!

—David

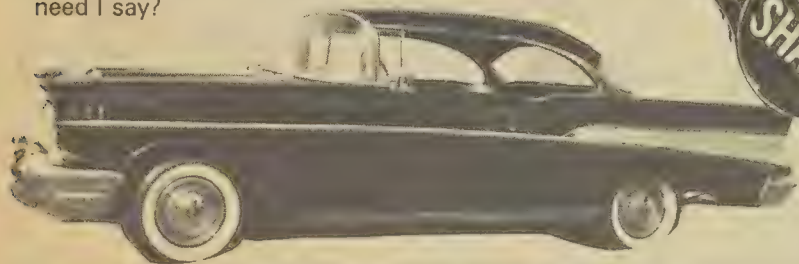


This is for you fans of old jazz, blues and hillbilly records. VJM is a British magazine that contains

thousands of rare and not-so-rare 78s for auction. It's a record-collector's delight, even though its publishing schedule is erratic and you may have to wait a few months before finding out if you've won anything.

To subscribe, send \$5.00 in U.S. money to Trevor Benwell, 4 Hillcrest Gardens, Dollis Hill, London NW2, England.

My next suggestion will appear momentarily, because it's going to take the elves a few minutes to push the damn thing out of the crate. I can tell you that it's something that any serious rock'n'roller would love to own, if only for a little while. Are you ready? Here it comes . . . Yes, by God, it's a '57 Chevy!!!!!! What more need I say?



## FIRST HANDYS HONOR TOP BLUES ARTISTS

Memphis — The First Annual Handy Awards were presented by the Blues Foundation at the historic Orpheum Theater on Beale Street in Memphis on Sunday, November 16. Balloting was conducted by blues experts around the world for the awards named in honor of W.C. Handy, the internationally acknowledged "Father of the Blues".

The contemporary section of the Handys was swept by Alligator Records' artists. Koko Taylor was named "Female Blues Artist of 1980" and Albert Collins was elected "Male Blues Artist of 1980". "Contemporary Blues Album of 1980" was awarded to Professor Longhair for *Crawfish Fiesta* on the Alligator label. Jimmy Johnson garnered the "Best Blues

Single of 1980" for "Ashes in My Ashtray" on Delmark Records and was the only winner not from Alligator in the contemporary category.

The "Traditional Male Blues Artist of 1980" was awarded to Lightnin' Hopkins, while Alberta Hunter won in the female traditional category. Rounder Records scored two awards, one for *Live on Maxwell Street* by Robert Nighthawk for the "Best Reissue of 1980", and the other for *Hangin' On* by Robert Jr. Lockwood & Johnny Shines for the "Traditional Blues Album of 1980".

One of the Blues Foundation's projects is a Hall of Fame, and the first twenty members of that hall were inducted: Muddy Waters, Howlin' Wolf, B. B. King, Robert Johnson, Elmore James, Little Walter, T-Bone Walker, Jimmy Reed, Blind Lemon Jefferson, Son House, Willie Dixon, Sonny Boy Williamson, Bessie Smith, John Lee Hooker, Big Bill Broonzy, Lightnin' Hopkins, Memphis Minnie, Charley Patton, Otis Spann, and Sonny Boy Williamson II (Rice Miller). Only two artists will be inducted per year in future awards. The Blues Foundation, located in Memphis, is a nonprofit organization set up to foster and promote the blues and their heritage. — RNR



Professor Longhair



# HEART OF THE CITY

by Jim E. Beal, Jr.

## November: A Month of Sideman's Parties

Though you may not have it marked on your Staffel's Weed Killer Calendar November was obviously the month for musicians to party among themselves. I don't know if their old ladies and/or old men found day jobs, or they decided to last gasp the back to school gig money or are counting on some heavy Thanksgiving/Christmas/New Year's bookings but Alamo Town's heaviest pickers flamed all over town eating, drinking, partying and playing music.

Beatrice's, a postage stamp-sized bar on New Laredo Highway with a two-acre back yard played host to Frank Rodarte's one-millionth birthday party. Frank claims to be 39, but so did Jack Benny.

While the uninformed could be tempted to call Beatrice's "just another West Side bar" it was musical heaven Texas style for the Wild Jalapeno's party. The place was swarming with musicians and friends, there was a pickup full of cold beer and, I'm told, there were even a couple of tons of food though I wouldn't know since the Guero Polkas Family and some other representatives of Radio KEDA got there before I did.

The party's main attraction was a fluid jam session featuring some of the most talented and respected musicians in San Antonio today. If a record mogul had happened by that night he could have assembled a 15-piece band that could play any type of music anywhere, anytime plus picked up a couple of emcees, added a ventriloquist for an opening act and thrown in a poet for good measure. That's not counting the half-dozen cats that could be waiting in the wings to fill in for the guys whose cars wouldn't start.



The Wild Jalapeno

## 12 It's Only Rock'n'Roll, Dec. 1980

I was tempted to write down the names of everyone involved but it was dark and I couldn't see anyway. At the risk of leaving some people out and because there are some readers who will get a vicarious kick out of imagining this line-up I'll mention a few.

Rocky Morales, Charlie McBirney and Frank Rodarte on the horns; George Ovalle and Ricky "El Guero Polkas" Davila doing some singing; Jack Barber on bass; Liho Rene on plastic guitar; Felix Villareal and Butch Denny on guitars; Jerry Waddell, playing guitar and singing along with the steel player and drummer from his band plus an entire energized Conjunto and about a dozen others — including a trombonist and a singer from Atlanta who just dropped by to play.

It was a fitting tribute and a fine Feliz Cumplianos for sax man and human being extraordinaire, Wild Jalapeno Frank Rodarte, who took about one 10-minute break in three hours of blowing so he could visit people and make maudlin speeches like "O\*O\*O\*O\*Oh Man." P.S. Thank you, Peggy.

One week later, on the complete opposite end of the county, the folks at River City Music threw their 3rd Annual River City Music Party to thank their customers and friends for their support.

Big Al's Hill Country was the scene and free admission, free beer and a variety of music were the drawing cards on a rather dismal wet rainy Sunday night.

I figured only idiots like a local scene editor would drive to the boon-docks on a night like that to drink free beer and listen to music. I was wrong. I should have known musicians wouldn't pass up a chance to party together and get back some of the money they've laid out to River City — even if it was in the form of beer.

Georgia Lee, a little girl (not more than 12 years old or four feet tall), got the afternoon off to a warm start with a 12-string guitar and the poise of an old music circuit pro. Lee got the crowd interested in her renditions of a couple of country standards, but fired 'em up with a Joni Mitchell tune and a song of her own called "For Me and You." If she doesn't get famous, somebody ain't paying enough attention.

Next up was Paul Halperin and the blues. Halperin is more than just a blues stylist, he's somewhat of a blues historian and prefaces his songs with talk and trivia. Catch his guitar, harmonica and stories and you'll catch blues fever.

After two somewhat mellow, peaceful or at least uncomplicated sets it was time for Augie Meyers.

When Augie appears a crowd appears. Big Al's stage quickly resembled the staging area for the Normandy invasion. There was Southside Danny Cowens, the guitar whiz who's back with Augie after fronting his own band, "Second Wind," for awhile; Martin, the Arnold Schwarzenegger of drummers, a bass player, a piano player, Jerry Waddell, Carol Meyers and Clay Meyers and Augie Meyers. Augie does not travel light.

This crew turned in a fast-paced set highlighted by Carol's manic rendition of "Puppy Love" which should quickly be released as a single as far as I'm concerned. This is the first time I've seen an Augie Meyers band without horns so look for more here later about this latest version.

Disappointment reared its ugly head as Atwood Allen was in the crowd but didn't get up and sing "It's Gonna Be Easy", one of my all time favorite songs.

Time for the Revival Brothers Band from New Braunfels. This is the first I'd heard of them and was soundly cursing 'em for taking 45 minutes to set up.

They turned out to be worth the wait as they ripped through a set of blues/boogie tunes liberally laced with original numbers and some of the tightest licks to grace a SA stage in a long while. A Steppenwolf medley lent a properly bizarre air to the proceedings.

Look for the Revival Brothers to play Smokie's on December 26-27.

By this time I'd been sitting in a chair for five hours and faced a 30-mile drive home through cold and rain and returning deer hunters so Big John and I quietly left before seeing "Free At Last", Claude Morgan and the Blast and the Aggressors. I probably should have made something up about them — would you have known the difference?

Judging by the amount of beer being consumed a good time was had by all — if somebody wasn't having fun it was because they were determined not to.

Besides hearing some good music I got a look at how musicians act on the other side of the lights. They're

not any quieter than any other audience, but they sure appreciate original tunes more.

\*If you haven't been to Big Al's, do so. It's owned by Morning and it's set up nicely for seeing and hearing live music. — RNR

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### Bruce Springsteen/The River

(Columbia) — It's been 2½ years since The Boss' last rock'n'roll opus *Darkness On The Edge Of Town*. In 2½ years I could've become a rock star! Two and one half years is a helluva long time to wait for an album that's as disappointing to me as *The River* is — even if it's a two-record set.

It's not that I still expect Bruce to live up to the calibre of critique the rock press constantly heaps upon him (even The Beatles couldn't do that), but The Man has in the past delivered some incredible vinyl performances and really he's set his own high standards. But this time I'm not even sure if Bruce would admit to being totally pleased with the product of his labor. There's an awful lot of embarrassing filler here: throwaway tunes like "Crush On You" are fine for Frankie Avalon, but The Boss!?, cannibalized ideas such as "The Price You Pay", and banal lyrics like these from "Ramrod" ("Hey, little dolly won't you say you will/Meet me tonite on top of the hill/Well just a few miles cross the county line/There's a cute little chapel nestled down in the pines") from the guy who wrote "Thunder Road". The most obvious thing about the album is the missing classic tracks such as "The Fever", "Because The Night", "The Promise" and "Fire". Sure all of them are older songs but so are included numbers like "Independence Day" and "Point Blank" and they're all sure-fire material whereas too much on *The River* is so much shallow tepid water.

To be sure there are some fine songs here with the E Street Band playing as well as they ever have. Over all this could've been an excellent single album with my favorites being: No. 1, "The Ties That Bind" — a good-rocking kick off tune. No. 2, "Sherry Darling" — a Latin-influenced party song in the vein of the Beach Boys' "Barbara Ann". No. 3, "Jackson Cage" although it's remindful of his better anthem-like songs such as "Badlands". No. 4, "Independence Day" — an older Spruce classic about the unresolved differences between a father and son. No. 5, "Point Blank" — a perfect gem about a fallen woman that is hypnotic in its impeccable musical arrangement. No. 6, "The River" while a skeleton of "Racing In The Streets" has a haunting melody and a great high harmony part by Miami Steve. No. 7, "I'm A Rocker", despite the lack of a strong guitar solo which could've made it better, is a Bo Diddley-type rave up that shows Bruce & Co. at their Mitch Ryder rockiest.

No. 8, "Two Hearts" features a seamless performance and The Boss' exuberant vocals. No. 9, "Hungry Heart" which despite it's weak lyrics has a nice'n'easy Spanish Harlem-style melody and good harmonies.

*The River* is my least favorite Springsteen album for many reasons, the biggest one being the lack of any fresh ideas for songs and trite lyrics.

All the characters in the new songs have either compromised with life, broken promises to others, or betrayed their own dreams. Each one has learned to live with the price they've paid just to keep on keeping on. Perhaps that's what Bruce has himself realized and maybe that's why he finally put this album out. The clue for my presumption lies in the words to the title song.

"Now those memories come back to haunt me/they haunt me like a curse/Is a dream a lie if it don't come true?/Or is it something worse?/That sends me down to the river though I know the river is dry."\*\*RY

### Elvis Costello/Taking Liberties

(Columbia) — Around this time of year record labels put out live albums and greatest hits collections to cash in on the Christmas season. CBS is no different. An exception is the case of Elvis Costello who, in America, has had about enough hits for an EP. So they released a collection of his greatest "misses": songs you missed out on unless you bought every English 45 and Lp.

I don't think this album will win many new fans; but it will sell to those who bought his other Lps, so it was a smart business move for CBS. For those who haven't heard much of El's music it's a good introduction to the many distinctive styles his writing encompasses.

The album starts off with the previously unreleased "Clean Money", a breakneck rocker. (There are two other unreleased tracks.) By the time you've gone through the 20 tunes Elvis has gone from R&B ("Getting Mighty Crowded"); to straight country ("Stranger In The House"); a touching version of a classic ("My Funny Valentine"); and even a side trip to the carnival ("Sunday's Best"). Of course there are plenty of Costello's own brand of rock'n'roll tunes.

If you haven't listened to Elvis Costello you're missing out on the most versatile and clever songwriter in music today. So *Take Liberties*, he won't mind.\*\*Jeff Webb

### Moon Martin/Street Fever (Capitol)

— I like Moon Martin. He's a Woody Allen nebish kinda guy with a fat guitar and a hidden mean streak in him. In most of his songs he gets dumped on and pushed around by every girl he's ever had a crush on, either that or they're too beautiful to approach. After awhile you get sick of his whining about it all but that's when he pulls that knife of a guitar out just to stick it into his intended victims and twist it. His voice is a cross between Buddy Holly's yearning and John Lennon's bitter-tinged slap-in-the-face singing style. Above all Moon's gotta be given credit for bringing driving rock'n'roll back to the Top-40 stations.

This new release finds his band, The Ravens, a tighter unit, and with the added keyboards of Jeff Fergus to fill out his skeletal song structures I'd say the time was ripe to follow-up on his hit of last year, "Rolene". Moon may just be America's answer to Nick Lowe.\*\*RY

### David Bowie/Scary Monsters

(RCA) — Bowie has moved away from the passive considerations of albums like *Low* and *Lodger* to active involvement again. That's good news, because Bowie is always at his best when concerned, rather than just observing.

This is Bowie's most aggressive Lp in years. Robert Fripp is at his peak here, creating guitar lines that bristle with aggression and dissonance.

But Bowie is also at his best. In "Up the Hill Backwards" he sings "The vacuum created by the arrival of freedom/And the possibilities it seems to offer". Bowie sets up the whole illusion of apathy and ignorance: "It's got nothing to do with you/If one can grasp it."

Bowie also comes across with the ultimate argument against those who treat life as a game. "It's No Game" is a compelling argument for taking life seriously. "Silhouettes and shadows watch the revolution/No more free steps to heaven... I am barred from the event/I really don't understand the situation/So where's the moral/People have their fingers broken/To be insulted by these fascists — it's so degrading/It's no game."

Bowie is asserting that while you don't grasp what's really going on, it's still no reason to sit back and take it all apathetically. The Scary Monsters — are they the oppressors — or the oppressed? \*\*David Arthur

### The Dead Kennedys/Fresh Fruit For Rotting Vegetables

(Cherry Red Records — Import) — The Dead Kennedys became punk household words when Jello Biafra campaigned for mayor of San Francisco. He didn't win, but he gathered enough votes to bring credibility to his campaign platform.

Together with East Bay Ray, Klaus Flouride, and Ted, they became America's foremost nasty, political, mad-dog terrorist rock-and-roll band — the American incarnation of the Clash and the Sex Pistols. They have adapted elements of both groups to their unique purposes.

They have a magnificent Wall of Sound, and when combined with Biafra's bizarre vocals, you have an unbeatable combination. You will find yourself humming "Kill, kill, kill, kill, kill the poor . . .", roughly to the tune of "Do Ya Want To Dance". You'll find socially relevant songs like "Let's Lynch the Landlord", "California Uber Alles" and "I Kill Children". There's another bizarre Elvis Presley cover, "Viva Las Vegas", sung in a way Colonel Parker would never recognize. Also included is their hit single "Holiday in Cambodia".

So, if you're into California — sicko — political — power pop, you will find *Fresh Fruit For Rotting Vegetables*, as I did, to be The Album of The Year.\*\*Scott Cupp

### Joe Jackson/Beat Crazy (A&M) —

The British press dismisses Joe's latest with a smug shrug of the pen but I won't comply with their view mainly because I've always liked Joe and his songs and his presentation. I find *Beat Crazy* to be a big step in the right progressive direction for New Wave, much like every succeeding Talking Heads album thus far. For one thing Joe always seems to use the studio better each time than almost anybody else in New Wave. His use of polyrhythms, brilliantly extended keyboard displays, generally good lyrics (although some are a bit

shallow like "Crime Don't Pay" and naive like "Battleground") and his ability to shape any word or phrase perfectly to fit a mood make this Lp one of my favorites of the year.\*\*RY

### NRBQ/Tiddly Winks (Rounder) —

These guys have been around a long time without going anywhere nationally. I don't know why because they're better than most musicians who are currently making the BIG BUX. They write strong tunes on which are hung better-than-average lyrics. Just check out "Feel You Around Me" and "Me And The Boys" on side one for the perfect gem of a sweet ballad backed by a rousing car-driving song. And if that don't convince you a party-style version of the old standard "Music Goes Round and Round" with it's wonderful sax and trombone breaks should get you dancing in front of your mirror with a wooden chair. These guys should be as big as Rockpile and it's a crime that they're not. Buy this record!\*\*RY

### James Brown/Live And Low-down At The Apollo, Vol. 1

(Solid Smoke) — It's near impossible to find the original King record of this "best live album ever released" and if you do you'll pay a pretty penny for it. So you can be thankful to the folks at Solid Smoke for carrying on their tradition of preserving some of the greatest and most important music in rock and soul history. The company began with a Johnny Burnette Rock'n'Roll Trio re-release and have continued in that vein for the past couple of years. To compare this re-release to the new live James Brown Lp would be like comparing the Muhammad Ali of the middle years to the recently embarrassed Ali. This Lp contains so many soul classics that I just can't list 'em all. All I'm gonna do is tell ya' to get this album. It's THE PERFECT PARTY ALBUM. Sold at all better record stores.\*\*RY

### Captain Beefheart and the Magic Band/Doc at the Radar Station

(Virgin) — The Captain comes back after a two-year layoff with his most adventurous material since *Lick My Decals Off, Baby* in 1970. While delta blues is his inspiration, the Beefheart sound is totally unique. The drums and bass turn the beat inside out while two slide guitars dart in and out pulling melodies back and forth. Occasionally the Capt. pops in with a screeching sax or wailing harmonica. Mostly he just uses his voice as the lead instrument. David Byrne's (of Talking Heads) owes a lot to Beefheart.

The band from his last album, *Shiny Beast*, returns with original Magic Band drummer Drumbo re-enlisted, but now on guitar. Robert Williams is back on drums after a stint with Hugh Cornwell of the Stranglers. However, Bruce Fowler, the trombonist who was so prominent on the last Lp only appears on one cut.

Doc reminds me of *Trout Mask Replica*, the landmark album that one writer called "the greatest work of art ever put on a phonograph record." Many current in-vogue musicians list Beefheart (a.k.a. Don Van Vliet) among their influences. He's been making this music for over 15 years. Isn't it time he gets his share of the glory? (4½ stars)\*\*Jeff Webb





**Joe 'King' Carrasco and the Crowns** (Stiff) — It's always great to see someone from your own back yard make it. To be sure, Joe isn't gonna be THE NEXT BIG THING but he's energetic and sincere about what he's doing and that's half of it right there.

Although Carrasco reveals no originality as far as writing goes (his own songs are re-writes of older Fifties and Sixties minor classics), he and The Crowns display a good timey feeling that is difficult for anyone to capture on vinyl. There's no doubt about it, these folks have the ability to give anyone who sees them rock'n'roll fever. Overall the LP is OK but you should see them live in a small club first. That should convince you. \*\*RY

**Paul Simon/One Trick Pony** (Warner Bros.) — Like all of Simon's fans I'd been very patient with him when it came to putting out his solo albums. It's been five years wait for this one and even though I realize that this

is the soundtrack to his movie of the same name it still doesn't measure up as well as it should to his other solo LPs. Most of the melodies here are re-writes from his last records and the lyrics aren't as carefully wrought as they could've been. I love Simon's singing, though I feel that he's copped too much from Michael Franks' cutesy style. Besides these main faults the musicians he's chosen to flesh out his fantasies are just plain bland.

This should have been an album I'd be playing all through the year. Instead I might play it once more after I've seen the movie. \*\*RY

**Rockpile/Seconds of Pleasure** (Columbia) — A glorious marriage of rock'n'roll and pop the way Cheap Trick's new one isn't, *Seconds of Pleasure* is the first group effort from unjaded vets Nick Lowe and Dave Edmunds. Lowe (vocals, bass) and Edmunds (vocals, guitar) are pushed along by guitarist Billy Bremner (guitar) and Terry Williams (on drums drums drums, as the liner notes beautifully describe).

This band has been touring for three years in support of Lowe and Edmunds' solo sets, so they're tight as hell. Most of the original stuff is Lowe's; especially enthusiastic are "Heart" early 60'sish and "Play That Fast Thing (One More Time)," propelled by rockabilly chording and Williams' hot drum riffs.

"A Knife and a Fork" has gotta be the funniest thing about blimps since the Hep-tones' "Fatty Fatty," while the covers are well-chosen — even the standard Chuck Berry job is a fairly new tune. *Seconds of Pleasure*, with its modest title (and wonderful bonus Everly Bros. covers EP) puts boasters like *All Shook Up* and *There and Back to* to shame. \*\*J.J. Syrja

**Split Enz/True Colors** (A&M) — A fine example of the current wave of British pop music. Split Enz, from New Zealand, has matured after two uneven albums and come up with one of the best pop records of the year.

The hit single "I Got You" captures the listener with its tender tale of paranoid love. The rest of the songs follow a similar vein, helping to strengthen the band's conclusion that no love relationship has ever been good for the mental state of any male.

Split Enz is a great pop band that sings about the joys and pains of everyday love. The music is quite accessible and pleasing. This fine keyboard-guitar unit can rock with the best of them and deserves a listen. (3½ stars) \*\*Joseph Zaher

#### LOCAL, AREA AND REGIONAL RECORD REVIEWS — SINGLES TO BE EXACT

**The Vamps** — "What's Your Excuse b/w "I Need Somebody" (Beehive Records) — AND (all in one package) "Carving Knife b/w "Too Late" — These Vampers are ambitious little devils. They put out two records, play like they're gonna bust on the local live music scene like brontosauri, play a couple of odd teaser gigs then go into hiding for a year until it's time to put out two more records.

At least this time they put both singles in the same sleeve so I didn't have to hunt all over town for 'em. Actually they were a birthday present but I would have bought 'em anyway — really.

The Vamps are perfect for S.A. — torn between Punk and Heavy Metal with lots of imagination. These four songs (three original, one Iggy Pop cover) address your basic rat race/treadmill/bad girl friend problems but

they also propose the solution which is . . . found on "What's Your Excuse?" Buy it — no excuses. \*\*Jim Beal

**The Cobras** — "Blow, Joe, Blow (Crazy 'Bout A Saxophone" b/w "Sugaree" (Armadillo Records) — The Cobras are one of Austin's most celebrated rhythm and blues outfit that live can inspire you to dance holes in your tennies. That spirit doesn't often translate to vinyl. Berlitz must have done the translating for this 45 cause it jumps and jumps . . . yeah — one more time — it JUMPS.

However, there is one major flaw in the Cobras record. — it's just a single and too damned short. It's album time kids, please. \*\*Jim Beal.

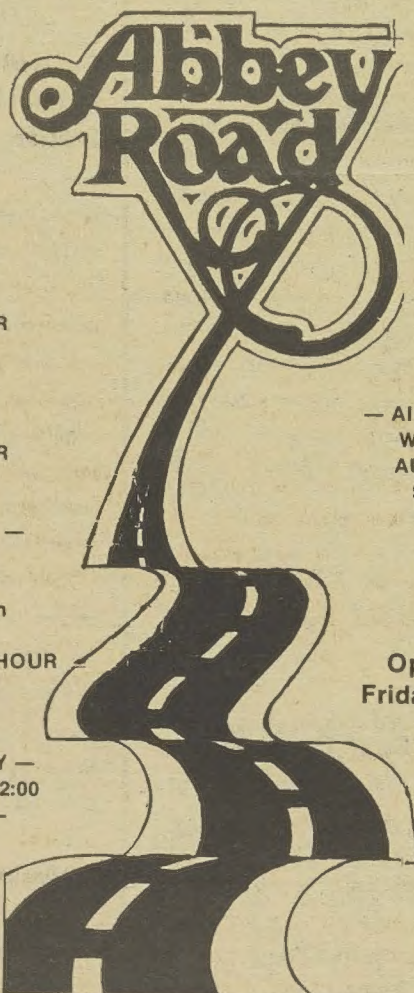


**The Krayolas**/"Cry, Cry, Laugh, Laugh" b/w "Christmas Time" (Krayolas Records) — "Cry, cry, Laugh, laugh" doesn't sound contemporary or nostalgic, but it is representative of rock as a whole. It has a steady driving beat not unlike "The Peter Gunn Theme". It is helped by some fascinating organ-work that is reminiscent of The Rascals. It is a fun and danceable pop/rock song that should appeal to everyone.

"Christmas Tree" is on the flipside. This time our local boys have come up with a softly orchestrated Christmas song that helps remind us of the true meaning of the happiest day of the year. It's a beautiful tune that stirs the emotions without being sentimental or insipid like most songs of the genre.

\*\*Clyde Kimsey

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## Bruce Springsteen/U.T. Special Events Center Austin/Nov. 9 by Ron Young

It was a great show by anyone else but it was not the gang-busters kind I've seen Springsteen give in the past. Once upon a time he gave sweat-drenched, heart-stopping performances that were filled with the excitement, drama and humor of life on The Big Screen. He used to be the Boss of E Street. A wile street fighter dressed in faded levis, torn tee shirt, scuffed jack boots and motorcycle jacket. He was Brando, Dean, Elvis, and more. He was the guy from the wrong side of the tracks who'd struggled all his life to make it and who wanted to finally claim that thorny rock'n'roll crown. Every night of the tour was the same 3½-hour marathon and test of endurance for him and his band, who always kept up with him. They proved all night every night that they were worth the hard-earned dollars the fans paid to see them.

For the *Darkness* tour Bruce changed his appearance somewhat to resemble a rock'n'roll Al Pacino. Fine as long as he still contained the essence. And he did. His show in S.A.'s old Municipal Auditorium was one of the best I'd seen him do. That tour and all the hard work that he and his band did helped him to finally grasp that coveted crown — for awhile at least. The performances also helped to spread the word via the rock grapevine that he was 'the man' to see next time around.

So here it is two years later. The Boss is back and it's time to again prove that he's still the fastest gun. To the uninitiated and to many hard core fans Bruce did just that. But to me and some others (one of whom was on the front row) he wasn't the same performer at all. Simply not as inspired.

For the most part all his new songs from *The River* are stripped of the street poetry of past songs. (Bruce has always been known as a strong lyricist and a rocker.) In concert he depended on the weaker ones too much. He performed nothing from his first album and only a too-fast-paced ('it's what they expect') run-through of "Rosalita" from his second. He did "Thunder Road", "Born To Run" and "Jungleland" from *Born To Run* — the latter two as his first encore — both of which were fine spirited renditions.

As far as the new material went some of it won me over like it hadn't on vinyl. The rousing second half opener "Cadillac Ranch" and "The River" itself, which became a starkly drawn portrait of a stillborn life, were great. But songs such as the banal country ditty "Wreck On The Highway" and the one-dimensional "Stolen Car" suffered even more so by being expanded for the stage. There was simply no reason why trite tunes like "Crush On You" and "Drive All Night" should have been substituted for powerful ones like "Streets of Fire" or "Adam Raised A Cain".

The first half of the show was weakened because of too many slow numbers done back to back, like the ponderous "Factory" and "Independence Day".

Much of the show was great, such as an impassioned version of "Jackson Cage", Miami Steve's guitar solo on "Promised Land" as well as Bruce's own harmonica solo, an interesting reading of "The Price You Pay" with Bruce on acoustic and Danny Federici on accordion, a James Brownian workout of "Tenth Avenue Freeze Out", a new arrangement of "Fire" which gave Clarence Clemons a chance to sing some, plus solid efforts on "Thunder Road" and "Badlands".

But one of the weakest points was that he no longer acted his songs; rather he simply sang them taking away some of their magic. Playing to crowds of 18,000 (as this one was) have helped Bruce reach more people and make more money on tours but he's sacrificed the intimate contact he's had in the past. He didn't even rap much between songs this time. These are things that have made him a special performer.

Overall his show was very good but I might've been just as entertained by the Eagles. If I had to compare Springsteen's performance to any other I'd compare it to Ali's fight with Chuck Webner some years back when the most exciting thing about it was when Webner bled all over the champ after being punished for cheating by standing on Ali's foot. Ali could pick better opponents than the Bayonne Bleeder and he could fight better than he did too.



## XTC/The Police The Coliseum/Austin November 11 by V. Ray

Although XTC was slated to "open" for The Police, it was apparent early in the evening that half the audience had come to the concert for the express purpose of hearing XTC. The Austin crowd provided them with a warm and energetic reception. The band hit the stage hard with "Outside World" and stayed strong throughout the hour-long set which featured songs from their new *Black Sea* LP, as well as earlier pieces such as "Helicopter" and "Making Plans for Nigel".

Accompanied by a filmed light show, their hypnotic beat kept crowd on its feet — dancing! Following their second encore, frontman Andy Partridge (who was celebrating his birthday) promised, "We'll see you again as soon as we can!" He kept his word: two minutes later, the crowd who just wouldn't let them go was then treated to a rousing version of "Statue of Liberty".

After a breather filled with taped traditional reggae music, The Police took the stage, greeted with shouts of "Day-O!" from the crowd. Opening with "Don't Stand So Close to Me", they launched into a high-energy set, interspersing such new songs as "De Do Do Do, De Da Da Da", "Man in a Suitcase", and "Shadows in the Rain" with earlier hits "Message in a Bottle", "Walking on the Moon", and "Next to You". The trio really rocked out on "Fallout", their first release, which pre-dates their characteristic reggae influences.

American Stewart Copeland drummed along in an infectious joyful mood, while guitarist Andy Summers epitomized the British deadpan. Of course no Police concert would be complete without "Roxanne", and it was on this tune in particular that Sting proved himself to be a born showman: teasing the crowd and exhorting them to sing along, trading off vocal licks until cries of "Roxanne-O!" rebounded from the coliseum walls. As they wrapped up the show with two encores consisting of "Can't Stand Losing You"/"Regatta de Blanc" and "So Lonely"/"Be My Girl", Sting sang out, "Here in Austin, Texas, we are so lonely!" The crowd's delighted response overwhelmingly contradicted his claim.

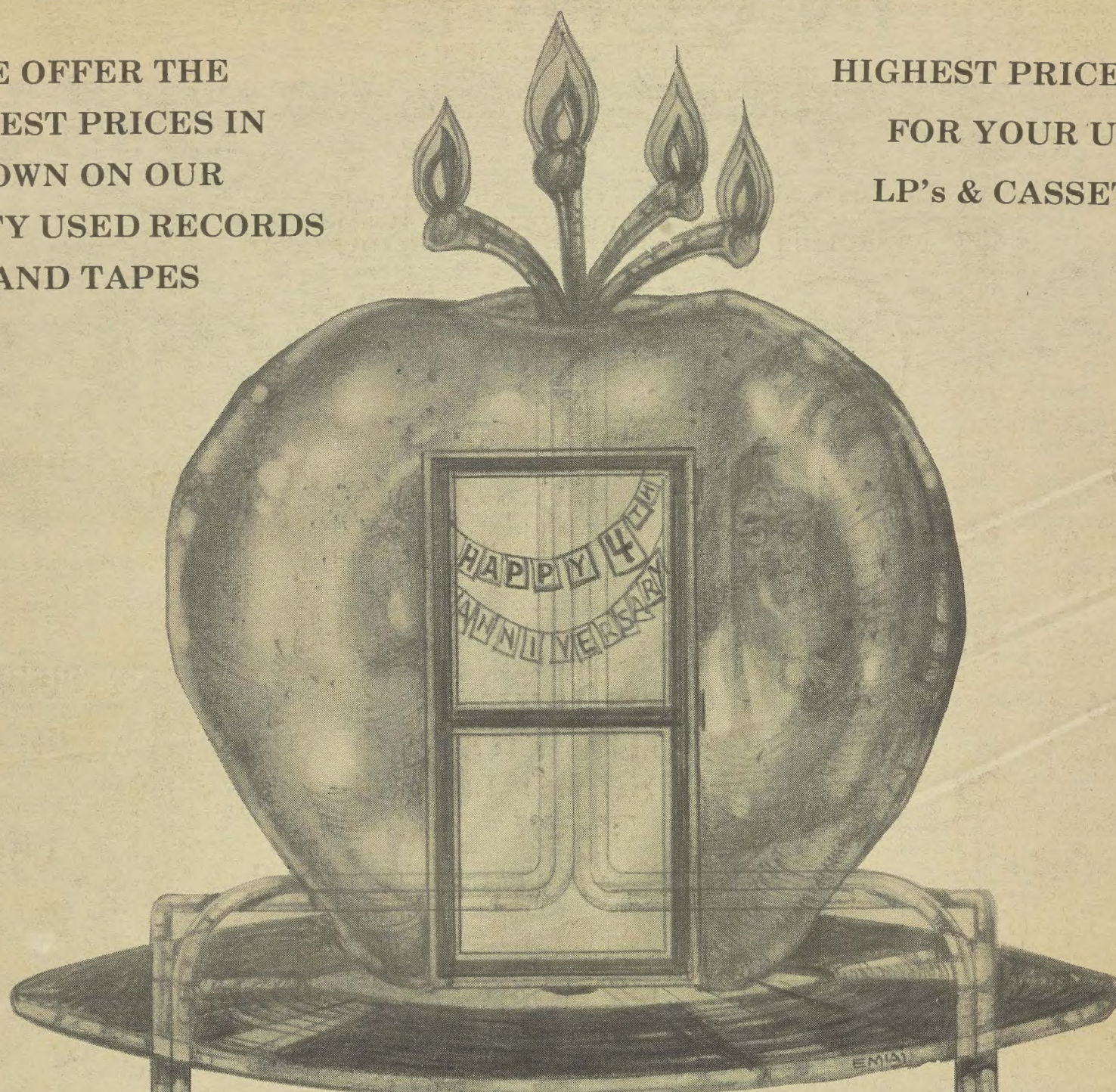
Initially, I had questioned the booking of these two acts together. This show proved that despite any musical disparities, they have several factors in common: both are capable of reproducing their studio sound well in a live format, both exhibit great vitality onstage, and perhaps most importantly, both band do an excellent job of communicating their genuine joy of performing to the audience, involving them to a high degree. And oh yes . . . both give splendid live shows!

Austin *POLICE* fans — Look for a 6½-minute segment of the November 11 Police performance to be shown on KTVC's *PM Magazine* during the first week of January, 1981. After a local showing, the segment will be readied for national *PM Magazine* syndication.



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KROKUS LIVE  
JUDAS PRIEST BOX SET  
JUDAS PRIEST PICTURE DISC  
PLUS PREVIOUSLY UNRELEASED PERFORMANCES BY:  
BLONDIE  
CARS  
TOM PETTY  
LED ZEPPELIN  
JUDAS PRIEST  
BOWIE  
STARZ  
LOU REED



MUSIC MAGAZINES FROM THE WORLD OVER, BUTTONS &  
LOCAL VINYL PRICED AT \$1.90 & UNDER  
PLUS EXCLUSIVE BACKSTAGE & CONCERT PHOTO SELECTION

\*

\*

APPLE RECORDS' FINE TRADITION OF BUYING & SELLING  
QUALITY USED ALBUMS HAS NOW BEEN EXTENDED  
TO INCLUDE CASSETTE TAPES . . . \$3.50  
CONDITION GUARANTEED.

New  
Location  
**1306**  
Basse Rd  
**735-8603**  
**Hrs 12-8**  
**Mon-Thurs**  
**12-6**  
**Fri-Sun**



MERRY CHRISTMAS!!



HAPPY NEW YEAR!!



2576  
AUSTIN HWY.



LIVE  
ROCK  
Seven Nites

2 For 1  
HAPPY  
HOUR  
1-7  
DAILY

Rock you way into the New Year  
at the Royle Dazze with FREE  
Champagne, drink specials, plus  
much more, call for all the details.  
Also, don't miss the N. D. Christmas  
Party. Come see us for the best party  
and Holiday Season!!

# December

**FREE BEER**  
8:00-10:00  
\$1.00 BAR DRINKS

**HUMP NITE**  
2-4-1  
DRINK 940

**LADIES NITE**  
UNSELECTED  
LADIES  
DRINK FREE  
ALL NIGHT

**Blitz Nite**  
10¢ BEER &  
25¢ BAR DRINKS  
7:00-9:00

SUN MON TUES WED THURS FRI SAT

**PLAIN &**

"THE KINGS OF SHOCK ROCK"  
FROM DETROIT, MICHIGAN

**PANDORA**  
FROM DALLAS

**J J BROS**  
FROM DENVER

**IRON**  
FROM DALLAS

**SHANEY**  
FROM HOUSTON

PLAYTHING  
FROM S.A.

Call for info.